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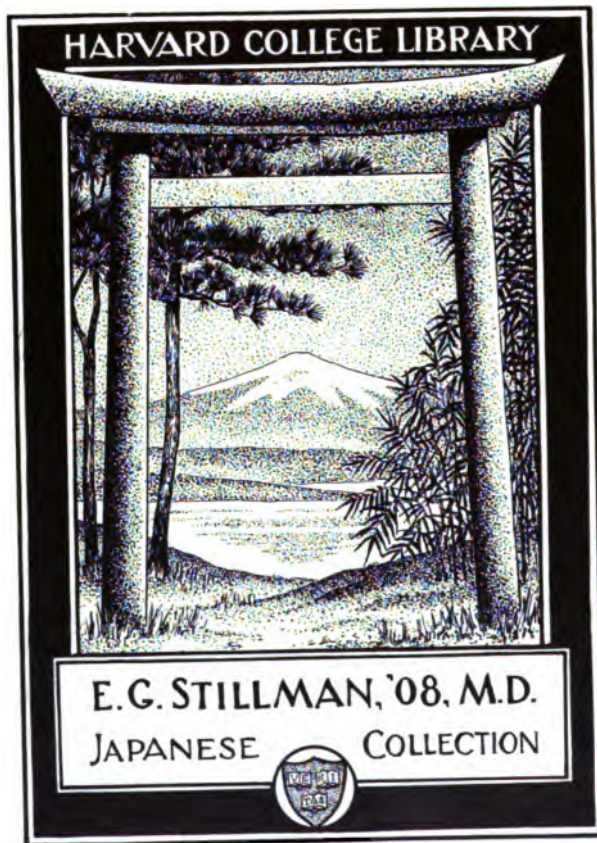
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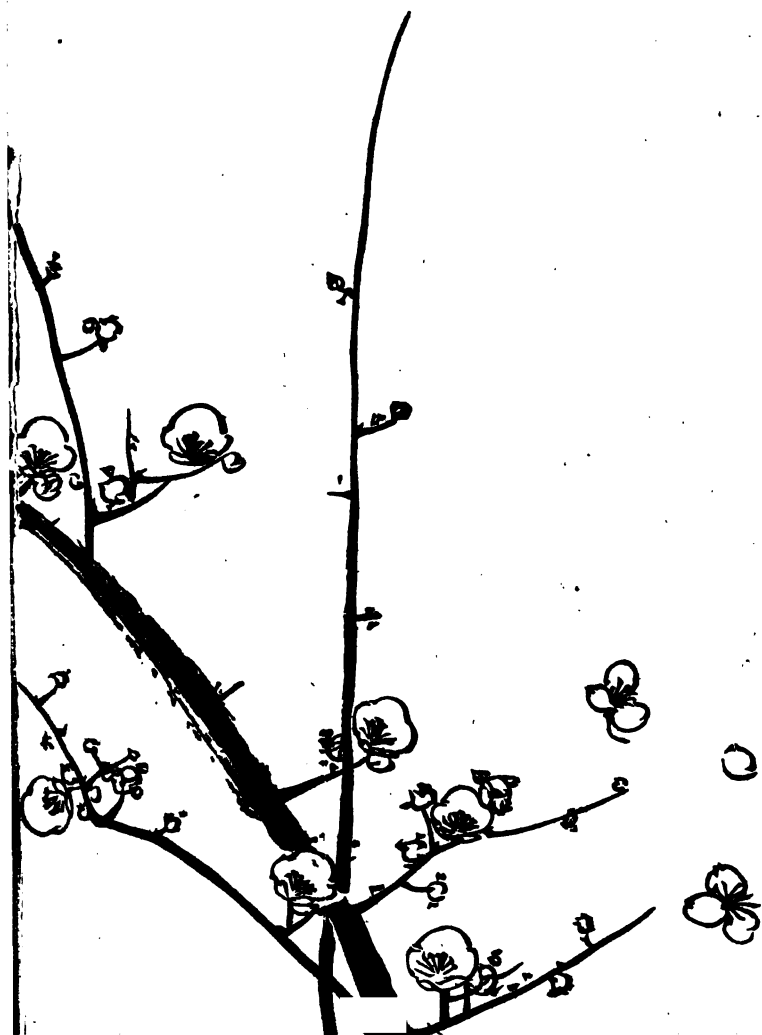
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E. J. Stillman

HANDBOOK

TO

THE BOWES MUSEUM



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18

HANDBOOK
TO
THE BOWES MUSEUM
OF
JAPANESE ART WORK
STREATLAM TOWERS
LIVERPOOL

BY
JAMES L. BOWES
His Imperial Majesty's Honorary Consul for Japan at Liverpool
AUTHOR OF
"JAPANESE POTTERY"
"JAPANESE MARKS AND SEALS"
"JAPANESE ENAMELS"
"A VINDICATION OF THE DECORATED POTTERY OF JAPAN"
JOINT AUTHOR OF "KERAMIC ART OF JAPAN," ETC.

LIVERPOOL

1894

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STREATLAM TOWERS, PRINCE'S ROAD

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on each Weekday throughout the year:

April to September, from 3 to 5 p.m.;

October to March, from 2 to 4 p.m.;

AND FROM 3 TO 5 P.M. ON THE

First Sunday in each month from April to September.

THE ENTRANCE IS FROM SELBORNE STREET.

At other hours on Weekdays admission may be had from the

Prince's Road Entrance, on purchase of card at the

door, price One Shilling each Visitor, the

proceeds being devoted to Charity.

THIS MUSEUM

WAS FORMALLY OPENED BY ME ON THE 19TH DAY
OF JUNE, 1890, IN CONSIDERATION OF THE GREAT
KINDNESS OF ITS OWNER,

JAMES L. BOWES, Esq.,

IN PERMITTING THE INHABITANTS OF THIS CITY
AND ITS VISITORS THE PRIVILEGE OF VIEWING
ITS WONDERFUL TREASURES.

THOMAS HUGHES,

MAYOR.



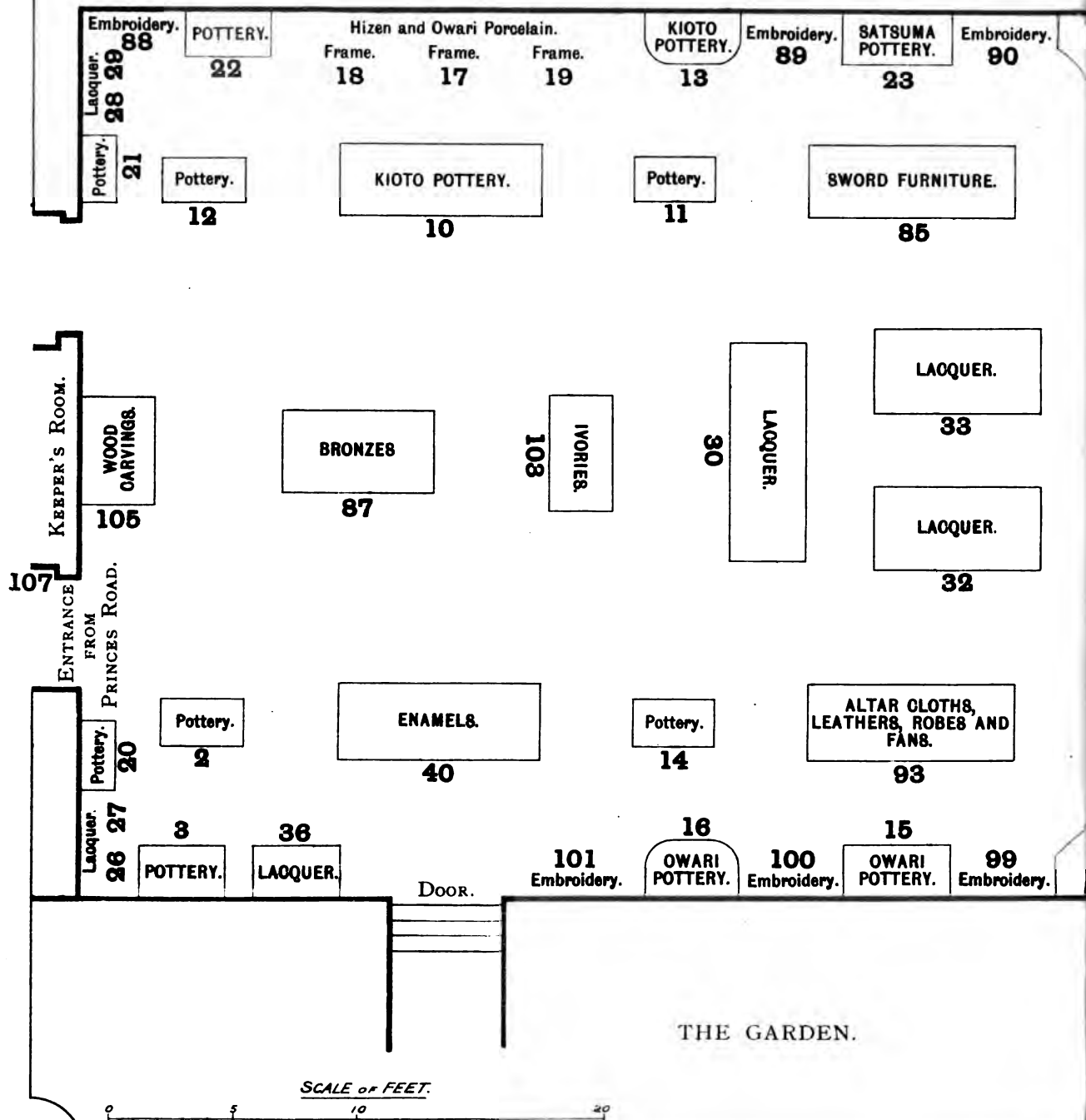
KEY

TO

REFERENCES TO THE VARIOUS SUBJECTS, CASES AND FRAMES.

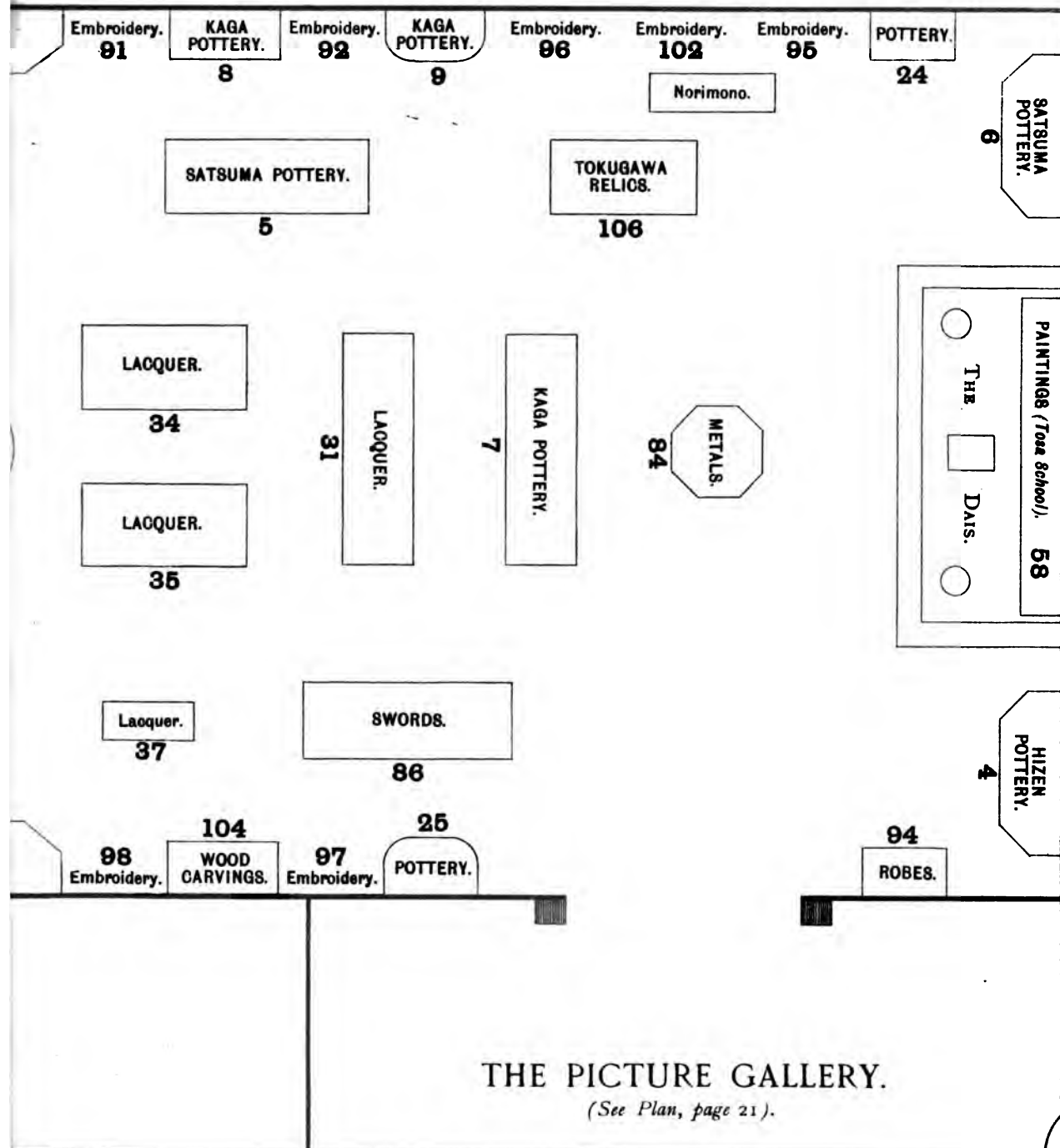
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E.



大日本

DAI NIPPON.

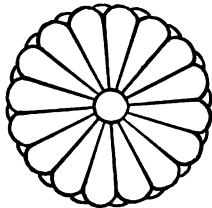
INTRODUCTION.

THOSE who appreciate the Art Works of Japan will, on entering the Museum, naturally turn, first of all, to the portrait of the Ruler of that country, which is placed upon the dais at the eastern end of the principal room.

The Mikado, or, as he is now often termed, the Emperor of Japan, the 123rd in descent from Jimmu, the founder of his house, who lived 660 years before the Christian Era, represents the oldest dynasty in the world.

In the same frame is the portrait of the Empress, a lady distinguished alike for her beauty and amiability, and for the interest she has always displayed in everything which tends to promote the happiness of the poor of her country.

Above the dais may be seen the two Imperial badges, woven in gold and silk. They are the Kiku and the Kiri, the latter derived from the Paulownia imperialis, and the former from the Chrysanthemum, the imperial flowers of Japan.



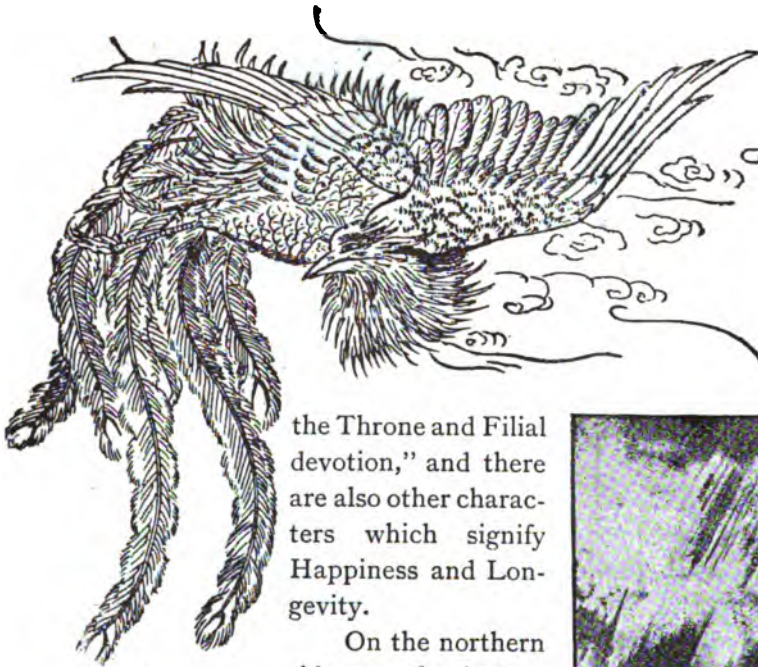
THE KIKU.



THE KIRI.

In the panels above appear the characters Dai Nippon, or Great Japan, the name by which the Japanese proudly speak of their country. On either side of this inscription are the Imperial badges, and the characters Ban-zai, signifying, "Long life to the Emperor;" and in the corner panels are painted

Introduction.



THE HO-WO.

the Throne and Filial devotion," and there are also other characters which signify Happiness and Longevity.

On the northern side are the badges of the greater Daimios, princes who ruled with almost absolute power in their provinces during the feudal times, from the eleventh century until 1868, when



JIU—Longevity.



FUKU—Happiness.

the system was abolished and these princes resigned their privileges, titles, and revenues into the hands of the Imperial Government, receiving in exchange an allowance of one-tenth of their former incomes; all these princely badges are copied from objects of art formerly in the possession of these nobles and now preserved in this Collection.

the Ho-wo, a bird of rich plumage, and the Riyo, or dragon, both of which are associated with the Imperial house.

The panels at the western end of the room are occupied with the badges of the Four Imperial Relatives, flanked by the characters Chiu-ko, "Loyalty to



THE RIYO, OR DRAGON.

In the panels on the southern side are the badges of the Kuge, the court nobles descended from the earlier Mikados, who for centuries surrounded the sacred person of the Emperor during his residence in Kioto.

Returning now to the dais, attention may be drawn to the Flower Vases presented to Mr. Bowes by H.I.M. the Emperor; they are of silver-bronze, ornamented with masses of the chrysanthemum, inlaid in gold, silver, and various alloys, and bearing the Kiku badge in gold. On the dais also is a pair of bronze cranes, emblematical of Longevity, which in Japan once found a place in some temple garden.

In examining the contents of the Museum, perhaps it may be best to commence with the small Table Case in the centre, No. 1, in which a copy of the Kokkwa Yoho is placed; it is a Japanese book containing representations of some of the ancient works of art stored in the Imperial treasure-house, known as Shosoin, at Nara, and of the temples of Ise, the resting place of the sacred Mirror, one of the three objects forming the regalia of Japan, bequeathed to her descendants by Ama-terasu O-Mi-Kami, the Sun Goddess, whom Japanese mythology claims as the divine ancestress of the Emperor.



AMA-TERASU O-MI-KAMI.



KUNI-TOKO-TACHI-NO-MIKOTO.

"Anciently, heaven and earth were not separated. . . . The heaven was formed first, and the earth was finished afterwards. A divine being, or Kami, was born in the midst."

POTTERY.

In Case 1, are also the earliest examples of pottery—some fragments of prehistoric ware, the work of those who peopled Japan, perhaps even before Jimmu founded the dynasty; there is also a jar said to date from his time, and even more interesting than this, are fragments of a tomb and of the image of a human figure, the latter being associated in Japan with the ancient custom of burying around a dead chieftain his living servants. A native record says:—"Those who had been in his immediate service were buried upright round his sepulchre alive, and for many days



NOMI-NO-SUKUNE

DIRECTING THE MEN OF THE CLAY-WORKERS' TRIBE TO MAKE IMAGES OF MEN,
HORSES, AND VARIOUS THINGS.

they died not, but day and night wept and cried. At last they died and rotted. Dogs and crows assembled and ate them. The Mikado, hearing the sound of their weeping and crying, felt saddened, and called upon his ministers to devise some means of obviating this cruelty. Whereupon one of his ministers directed the potters of that time to make images to bury in place of living men around the tomb."

Another example in this case is a dish attributed to the priest Gioki, who is supposed to have introduced the potter's wheel into Japan in the eighth or ninth century.



HOTEI.

In Cases, 2, 3, and 4, Hizen wares are arranged, amongst which may be noted, in No. 2, a specimen of the earliest porcelain made in Japan, by Shosui, A.D. 1504-1527, and also of the beautiful porcelain painted in colours by Kakiyemon. In the same case are examples of the statuettes made in the seventeenth century at the Ohokawachi kiln, in this province, amongst them Shoki, the god to whom the youth of Japan looked for the spirit which enabled them to be brave and successful in war.

In Case 3 are other statuettes, made at the Mikawachi kiln, one of them representing Fudo, the Buddhist god of punishment, who, with flames of fire about his head, holds a drawn sword in his right hand, and a coil of rope in his left, the former to smite the wicked, and the latter to bind the guilty. And there are also Yebis, Jurojin and Hotei, gods of food, longevity, and of children, who, with the other gods of fortune, will be referred to later on.



THE KIRIN.

Case 4 contains, on the bottom shelf, specimens of Old Japan porcelain, made for the Dutch traders in the seventeenth and eighteenth centuries; and on the two upper shelves are arranged examples of the porcelain and other wares made in Hizen for native use during the past two centuries, amongst which may be noted a blue dish in



YEBIS.

the centre, seventeenth century work, decorated with the Kirin, a fabulous creature, which in Japan is accepted as emblematical of perfect goodness; it is thought to be the most gentle of all animals, for even in walking it does not trample over the most delicate plant or injure the most inconsiderable worm or insect that might by chance come under its feet. Like the Ho-wo, the Kirin was supposed to visit the earth only upon the birth of an Emperor, or one who was destined to become a great philosopher, warrior, or lawgiver. A pair of figures, upon the upper shelf, are interesting as showing a man and woman of the middle class in the costume of their country.

Cases 5 and 6 are devoted to Satsuma pottery, which was made at the



BENZAITEN AND BISHAMON.

factory established by the prince of that province in the closing years of the sixteenth century. The pottery known as Sunkoroku, Mishima, and Seto-kusuri, of which examples are shown in Case 5, were the earliest works, and next to these are specimens of the soft and crackled faience for which this princely kiln was a century ago so renowned; those of undecorated white clay were the first efforts of the potters in this direction, who later on, painted the ware in colours and gold, somewhat similar to those used in nishiki, the beau-

tiful silken fabrics for which the looms of Japan have been celebrated for many centuries, and this decorated ware has thus taken the name of Nishiki faience.

Other examples of Satsuma are displayed in Case 6, amongst which the following statuettes may be referred to: Benzaiten, goddess of women; Kwan Yü, known as the Lord of the Splendid Beard, who in his youth was a vendor of bean-curd, but afterwards became one of the most renowned among China's heroes. And another is Confucius, the Socrates of China, who lived B.C. 550; we read that a disciple said to him, "Master, what think you concerning the principle that good should be returned for

evil?" The Master replied, "What then will you return for good? No: return good for good; for evil, justice." There is also Kikujido; he was the son of an ancient Mikado, and tradition relates that being weary of the frivolities of the court, he retired to the mountains where he passed a secluded life, devoting himself to meditation and subsisted upon the dew which gathered upon the kiku flower he holds in his hand.

The productions of another famous factory, that of Kaga, are arranged in Cases 7, 8, and 9. These are known as Kutani wares, the earliest of which, made in the seventeenth century, are shown in Case 7; they consist of two kinds, that decorated in green, known as Ao Kutani, or Green Kutani, and the other known as Ko, that is, Old Kutani. The examples shown comprise objects made or painted by the artists who founded the factory, amongst them Gonzayemon, Morikage, and Saijiro. The kiln was afterwards closed, and was only re-opened in the earlier years of the present century, when the pottery so beautifully decorated in red and gold, known as Hachiro Kutani, was made, and subsequently the two styles of red and green were combined, producing ware which we call Polychromatic. Typical examples of these wares are shown in Case 7, and further specimens are arranged in other cases, the Hachiro in No. 8, and the Polychromatic in No. 9.



KIKUJIDO.



CHANOYU.

fashioned of common clay, known as Raku ware, made by the famous family of Chojiro. From the time the family was founded by Ameya, in the middle of the sixteenth century, until the present day, when it is represented by Kichizayemon, twelfth in descent from him, each generation has made, with a little variation, the same unsightly ware as that originated by Ameya. To

Proceeding to the other end of the Museum, specimens of the wares made by the potters in the Imperial city of Kyoto will be found arranged in Cases 10 to 13.

Commencing with Case 10, we see the rude tea-bowls,

most of us it is devoid of beauty, both in form and colour, but it has always been highly appreciated in Japan, especially by the Chajin, who used it in the ceremonial tea-drinking known as Chanoyu. A full account of these works and of the ceremony, and its significance, is given in *Japanese Pottery*,* page 17, and the relative merits of the decorated and undecorated ware are discussed in *A Vindication of the Decorated Pottery of Japan*.† The more artistic wares made in Kioto are also displayed in this case, and in Nos. 11, 12, and 13.

In No. 11 are examples of the work of Ninsei, who originated the decorative faïence in Japan about A.D. 1650, of Dohachi wares, and of Kioto porcelain.

No. 12 contains specimens by other celebrated potters, notably some, to our mind, rather eccentric wares by Kenzan, A.D. 1663-1743, which are much prized in Japan, and the more refined Yeiraku wares, made early in the present century by Riozen, tenth in descent from the founder of this family of potters. His favourite work was in porcelain, decorated in red and gold, after the style of the gold brocade known as kinran, but he also made other wares of merit, of which specimens are shown.

In Case 13 are numerous examples of the work of Taizan, Tanzan, and other Kioto potters, dating from the seventeenth century to the present time.

Another province, that of Owari, must be referred to, for it was one of the earliest seats of the industry in Japan, and the name of Toshiro renders it famous to the native mind. This distinguished potter, who lived in the thirteenth century, was known as the "Father of Pottery." He made nothing more artistic than the little brown stoneware jars used for holding tea, which are altogether devoid of ornamentation, being only glazed, but the native connoisseur sees in them virtues and beauties which the Western eye cannot detect. Two of these objects, perhaps the rarest of all Japanese ceramic wares, are shown in Case 14, and both, it will be seen, are preserved in silken bags, one of them being in a double wooden box, the outer case of which is marked in gold with the characters On Chaire, or Honourable Tea Jar. This case also contains other examples of the earlier wares of Owari, made from the fourteenth to the close of the eighteenth century; and in Cases 15 and 16 there are specimens of the more modern porcelain, the manufacture of which commenced in the earlier years of the present century. It is this porcelain, with decoration in blue under the glaze, that has, to the European taste, made the reputation of the province, and there is no doubt that, until the demand for export demoralised the

* *Japanese Pottery*, by James L. Bowes, 1890. B. Quaritch, London, and Edward Howell, Liverpool.

† *A Vindication of the Decorative Pottery of Japan*, by James L. Bowes, 1891. Printed for private circulation.

taste of the makers, this ware, both as regards potting, colouring and drawing, was entitled to the highest praise; several examples of the purest work are shown in Case 15; and in the Frames 17, 18, and 19 are three examples made by Kawamoto Masukichi, the cleverest artist the province has produced. These slabs of porcelain, described in *Japanese Pottery* (specimens 706, 707, and 708), are of unusual size, without flaw or crack in the material, and the decoration throughout is perfect in execution and colour. That in Frame 17 illustrates the ancient Japanese drama of the Pine Wind. The scene represented is at Suma, a beautiful spot to which the courtier Yukihiro was banished from the court of the Mikado. There were two girls living in the neighbourhood—they were sisters—both of whom fell in love with the exiled courtier, who was equally complaisant to both. At last, Yukihiro, forgiven for his indiscretion and recalled to court, returned to Kioto—"leaving both his hearts behind him"—and tore himself from the charms of these sirens, whose agony at parting with their lover was so intense that they lost their reason.

Other works of this province are shown in Case 16, and these exhibit almost every phase of the ware, including the inferior work recently made for export to Western countries. On the middle shelf is an interesting figure of Jurojin, the god of longevity; his amiability and profound learning are portrayed in his benignant countenance and his immensely tall head, to which his white beard gives a very venerable appearance. He is shown, in this example, studying an unrolled makimono, adding to his ever increasing stores of wisdom and knowledge. There is a riddle in Japan: Which is the longest—the head of Jurojin or a Spring day?—to which the answer is: Both are so long that no one can say!

The wares of many other provinces are displayed in Cases 20 to 25, to which only brief reference need be made here, because the names of the various provinces are given upon the cases, and the contents are fully described in *Japanese Pottery*. Attention, however, may be drawn to the examples of Satsuma faience painted in Tokio, shown in Case 23; to the beautiful specimens of Awaji faience with pendant fringes, and to the perfect vase of celadon, in Case 24. The latter was made for the Prince of Kii at the Otokoyama kiln in the province of Kishiu.



JUROJIN.

Pottery—Case 25.



RAIDEN.

The group of decorated Ota ware in Case 25 is interesting, as it represents the modern imitations of Satsuma faïence, of which large quantities have been sold in Europe and America during the last twenty-five years as "genuine Satsuma." These specimens of the earliest imitations are by no means devoid of merit and beauty, and differ altogether from the debased wares known as Yokohama Satsuma, which flood our shops of to-day. The tall brown stoneware flower pots on the lower shelf are original and characteristic work of this kiln; one is ornamented with the figure of Raiden, the god of thunder—a dwarf-like figure, seated, playing upon the samisen, a three-stringed guitar, and surrounded by eight drums in a semicircle; by beating the latter he draws down peals of thunder, and perhaps he allays the terrors thus raised by the sweet sounds of the guitar.



JIMMU TENNO—B.C. 660-581.

LACQUER WARE.

Perhaps the most characteristic of all the arts of the Japanese is lacquer working, and in none have they so greatly excelled as in this, nor is there one which is more closely associated with their daily life.

From time immemorial the juice which exudes from the lacquer tree has been used by the people to varnish their household vessels, and it has provided their artists with a vehicle in which to express their thoughts.

There is hardly an object in Japan which is not lacquered; the table and its equipage, for prince and peasant alike, is lacquered wood; the pillow, on which the head is rested at night, also of wood, is coated with the gum; the metal and other materials employed in the armour and the scabbards of the swords of their warriors, as well as their saddles and stirrups, were indebted to lacquer for their decoration, and it was even employed upon articles of personal adornment, as we see in the lacquered paper which, ornamented with designs in silver and gold, formed the head dresses of the women.

The origin of the industry is lost in obscurity, the most ancient records failing to give any information on the subject, although the use of it is frequently mentioned. Perchance the juice which had exuded from some bruised tree may have hardened upon the bark, and suggested the application of it as a varnish to other objects. However this may be, we read in the earliest native works of use of the varnish on many objects, and there is no doubt that its adaptation to artistic purposes extends for considerably over a thousand years.

Specimens of the juice, and of the materials with which it is used, are shown in Frame 26, where also may be seen the rude tools with which the clever artists of Dai Nippon achieved such exquisite results; in the frame above, No. 27, the simple processes employed in the making of a common box are illustrated; and in No. 28 the processes of the most ordinary form of gold lacquering are shown. In another frame, No. 29, there are forty-eight staves of wood, each of which illustrates a different stage or process; of these, eighteen trace the steps necessary in the production of the plain black ground which forms the basis of all decorated ware; commencing with the bottom row on the right-hand side of the frame, the natural wood is shown in the upper half of the stave, the lower half having been treated with a single coating of the juice preparatory to the subsequent

coatings of juice and powdered stone which are alternately applied, and, when dry, rubbed down with charcoal between each process, so that a hard and polished surface may be obtained. It is this ground, which is also often strengthened by a covering of fine canvas, that, as we have said, forms the basis of all ornamental lacquer, and in the upper parts of the

frame numerous examples of decorative work are displayed. The principal styles are:—

Fundame, the general term for gold lacquer.

Taka-makiye, or raised gold lacquer.

Hira-makiye, or flat gold lacquer.

Togi-dashi lacquer, that is, where the designs have been brought out by grinding.

Nashiji, or pear-rind ground, which is obtained by blowing fine gold dust through a quill, the mouth of which is covered with muslin, upon the wet lacquer, and the result thus obtained constitutes the favourite ground-work of gold lacquer.

In addition to these leading processes, artistic effects are achieved by the employ-



A KWANNON.

ment of gold and silver foil, pewter, pottery, mother-of-pearl, ivory, and coral, inlaid or applied, by engraving, and by many other processes, which are illustrated in the specimens shown in Cases 30 to 39. It is impossible in this brief sketch to treat the subject more fully, but it may be mentioned that four or five years must necessarily have been taken in making many of the finer examples, so numerous, difficult, and tedious are the operations employed, and this is especially so in the case of some of the choicer specimens of raised gold lacquer, the designs upon which are built up by the blending of the juice with powdered stone and pure gold, as much as half an ounce of the latter being used upon a square inch, either in the form of powder or in plates or inlaid cubes.

The specimens are arranged in chronological sequence in the various cases. The earliest example is a tiny figure of a Kwannon, from the collection of the late Jioshiusai Hatakeyama, a well-known antiquarian in Tokio, attributed to the tenth century, which, with some beautiful works from fourteenth to sixteenth century, form the first section in Case 30; the remainder of this case, with the whole of No. 31, is devoted to a classified

series of typical specimens illustrating the progress of the art during the rule of the Tokugawa family, from 1603 to 1868.

Amongst these specimens the groups, in Case 30, of works produced from 1623 to 1708 cover, in our opinion, the most brilliant development of the art. Nothing can exceed the beauty, refinement, and variety of treatment displayed in such objects as the small perfume box, in the shape of a drum, which in itself combines all that is perfect in the art of gold lacquering. This object has always attracted the unbounded admiration of Japanese connoisseurs, and our own appreciation of it is increased when we learn that the perfect form of the object itself, and of the boxes it contains, was made with



THE OSHIDORI.

no better tool than a common knife. The manipulative skill involved in the work of this example must have been immense; Japanese connoisseurs are unable to say how long a period it may have taken to make: they reply, "The artist who could produce an object so supremely beautiful as this could not work from morn till eve—he could only work when he was in a gay and lively spirit!"

Two other perfect examples of gold lacquer may be mentioned, one a sweetmeat box in the form of a peach, emblem of longevity, and the other a duck, which illustrates one of the prettiest of Japanese ideas—the Oshidori, or the Beautiful Ducks. The duck and drake are always shown together, swimming on some placid stream or disporting themselves in the sun upon

the shore. They are the turtle-doves of Japan, and it seems quite natural to hear that they are accepted as emblematical of conjugal felicity.

Another beautiful specimen is the writing box in the same compartment—beautiful in every respect, in variety of treatment and excellence of workmanship, and curious in having a cascade formed in the cover, which, by means of mercury, enclosed behind a disc of rock crystal, turns a small ivory water-wheel below. This pretty conceit is the more surprising when we know that the object is in precisely the same condition as it was when made two hundred and fifty years ago. The other specimens, comprising letter boxes, luncheon cases, writing, medicine and perfume boxes, are all worthy of careful examination, and their salient points and their uses are

described upon the labels placed with each; amongst them, in Case 30, are examples by Koyetsu, Chobei, Shunsho I and II, Kajikawa I and II, Shiomi Masanari, Zonsei, Soyetsu, Koma Kiuhaku, Korin, Ritsuo, and Hanzan.



TAIRA-NO-MASAKO ARRANGING LOTUS AS A BOUQUET.

In Case 31 are numerous specimens by the Koma family and other distinguished artists, comprising medicine, perfume and other boxes, and also

the small cups used at marriage festivals, and on other ceremonial occasions, for drinking sake, the national wine brewed from rice; they are made in sets of three, each cup of varying size, the smallest being used at weddings, when it is filled nine times with the wine, which the bride and bridegroom are supposed to sip as often. These wedding cups are decorated, it will be seen, with appropriate subjects, one with a landscape showing distant hills covered with the lovely cherry blossom, fitting emblem of the Spring-time of life, and another with a pine tree, which, in combination with the circular form of the cup, and its crimson hue,—symbol of the Rising Sun of Japan—is emblematical of Good Fortune, and therefore appropriate to the wedding celebration.

The larger, but equally beautiful, specimens of the same period, are displayed in the upright Cases, 32 and 33, many of which are also described by label.

No. 32 contains several examples of great merit, amongst them the two reading stands, the table and writing box, all of which illustrate the highest development of gold lacquering, with most lavish, but still artistic, use of the metal; there is also a luncheon case of black lacquer, which is a perfect specimen of the togi-dashi process, that by which the pattern is ground out by polishing with charcoal.

The central object in Case 33 is a book shelf of black lacquer, decorated



TSUKI-NI-HOTOTOGIS—THE MOON AND THE CUCKOO.

with cherry and pine trees, rendered in various kinds of gold and silver lacquer and coral; this piece was a marriage gift, and bears the crests of the contracting families. Another object in this case is worthy of notice—a shrine, containing a figure of Amida, the chief Buddha, who, with the Buddhists, occupies the place of the Creator, although it should be said that they do not admit the idea of a creator, for in Buddhism everything is held to be the effect of its own cause, and not of independent causes. The image is seated upon a lotus flower, the emblem of purity; it symbolises the heart which remains unsullied by contact with the world, for although grown in the mud, it is itself spotless. Buddhists who go to heaven are

supposed to rest upon the open lotus flower. The cover of a writing box in this case illustrates a favourite idea—the Moon and the Cuckoo—the significance of which is told in the Notes to *Japanese Pottery*, p. 496.

In Case 34 there are many interesting works, dating from 1745 to 1786, amongst them court swords bearing the crests of prince Nabeshima; a luncheon box in the form of a pleasure boat; a sword stand of luminous claret-coloured lacquer, by Koma Yasuaki; and a large black box for holding writing paper, which bears the crest of the princes Fushimi and Arisugawa, the chief of the Four Imperial Relatives. In this Case there is also shown a koto, an instrument with thirteen strings—the harp of Japan.

In Case 35, more recent works, from 1787 to 1852, are shown, including examples of the carved red and black lacquer known as tsui-shu and tsui-koku; and in the wall-case 36, are objects made since 1853, some of them for export, and all marking the decadence of the art, as may be seen by a comparison with the older works.

Two other Cases remain for notice: No. 37, in which an aged man is shown seated upon an ox. This work, of the time of Yoshimasa, 1449-71, illustrates the Chinese story of Kosekiko and Chorio, which inculcates obedience and reverence in the young towards the aged. Chorio, then a youth, but afterwards the most distinguished general and a faithful minister of the Emperor Koso, whilst wandering on the banks of a stream, met an old man seated upon an ox. Kosekiko, for it was he, dropping his shoe, called upon him to pick it up and bring it to him; upon the youth doing so in a fitting manner, the sage, with words of commendation for his humility in performing so menial an act, rewarded him with the book he carried in his hand—a roll containing secrets of wisdom and experience, by the study of which Chorio became so able and just a ruler of his country, and so faithful a servant to his Master.

An object worthy of especial attention is the cabinet in Case 38, which, from its artistic merit and historic associations, is a most interesting example of Japanese art; it may, indeed, be called unique, for it also comprises examples of almost all the processes of lacquer working as practised in the palmiest days of the art, and it is signed by Kajikawa the first, founder of the school of his name, and artist to Iyetsuna the fourth Tokugawa Shogun (1650-1680), in the possession of whose descendants it remained until the fifteenth and last of his line sent it to the Paris Exhibition of 1867. The Collector acquired it after his deposition.

There is still one more object to notice: a Crane, almost of life-size, of gold lacquer, in Case 39, which was presented four years ago by the Imperial Government to Mr. Bowes. It is an incense burner of late seventeenth century work, and may be accepted as a typical example of the work of that epoch.

CLOISONNÉ ENAMELS.

The art of enamelling upon a metal basis is of great antiquity, and it is not known where it originated. The earliest specimens existing are those which have been found in the tombs in Egypt. In Europe the art was practised in very early times, generally in the ornamentation of church vessels, but such examples were always of small size, and do not approach in importance the larger works produced by oriental artists, and, indeed, these early works were rather in the nature of mosaic than the fused enamel produced in the far east.

Three distinct applications of the art are named in European text books:—1, the Incrusted or Embedded; 2, the Translucent; and 3, the Painted.

In the first class there are two kinds, the cloisonné and the champlevé. In cloisonné, or walled, enamels the designs are formed upon metal grounds by fine ribbons of the same material, soldered by one edge to the basis, and so projecting as to form a multitude of cells in which the enamel pastes, powdered glass of various colours, mixed with a volatile oil, are placed, and, after being vitrified by repeated firings, are finally ground and polished to a smooth surface. In champlevé, or sunken, enamels the design is hollowed out of the metal base, leaving the divisions in relief, and the pastes are filled in and treated in the same manner as with cloisonné enamels. Translucent enamels are those in which, by either of these methods, the metal grounds are covered with transparent enamel. In the case of painted works, the metal foundation is treated in the same way as porcelain or glass, the designs being painted in enamel colours with a brush.

It is with cloisonné enamels that we have especially to deal, for although the other methods have been, and still are, pursued in Japan, it is in the first-named process that the artists of Japan have surpassed those of all other nations, both in the delicacy of their manipulation and the size of their works.

The art was practised in Japan as early as the eighth century, and since then there have been several revivals, notably one in the sixteenth century when Chinese works were probably used as models.

There appear to have been two distinct schools in Japan, one of which applied the art to the decoration of small objects used as sword furniture, and so forth, represented chiefly by the Hirata family, which furnished the

Tokugawa Shoguns with objects of this character during the entire period they ruled, from 1603 to 1868, and examples of whose work, chiefly in translucent enamel, may be seen in Case 85, one of the pieces being the work of Donin, who founded the school in the year-period of Keicho, 1596-1614; the other school enamelled entire vessels which were completely covered with intricate patterns, rendered in opaque enamels by means of cloisons. The skilful artists of Dai Nippon appear to have at once improved upon the work of their neighbours, for in place of the thick and heavy cast brass grounds, and the coarse cloisons, used in Chinese works, they employed beaten copper bases of extreme thinness, and cloisons of corresponding delicacy, features which are the characteristics of the Early ware made in Japan, of which a group is shown in Case 40. The colouring of these works, and the designs also, show considerable Chinese feeling, and in these respects they differ altogether from the later and more refined Middle period ware for which the Japanese have become so justly celebrated.

Of the circumstances under which the Middle period works were made, nothing whatever is yet definitely known, and the ignorance upon this subject is even more profound in Japan than it is in this country, for although hundreds of Japanese of every degree have inspected the collection preserved in these rooms, nearly all have confessed that works of this character were unknown to them, although they were acquainted with the works of the Hirata family and with the modern wares made during the last twenty-five years for export.

Amongst the characteristics of the Middle period works the extreme thinness of the bases and of the cloisons have been already mentioned, and the patterns are of extraordinary elaboration and delicacy; as an example of this delicacy, it may be mentioned that leaves, not exceeding the size of a barleycorn, invariably have their edges finely notched or serrated, and many of these leaves, which are evidently intended to be seen in profile as folded and closed like those of a sensitive plant, are thus notched on one side only.

The designs most frequently employed in the decoration of the Middle period ware are of an Imperial character, comprising the dragon, the ho-wo, and the badges of the Mikado. Other birds and forms are also used, geometrical diapers being in especial favour with the artist, these patterns lending themselves readily to the nature of the work. The subjects are in nearly every case disposed upon a ground of the small leaves already named, an ornamental form known as Kara-kusa, or Chinese grass, a decoration associated with the Buddhist priesthood.

But even more fascinating than the beauty of the designs and the accuracy of the manipulation is the charm of the colouring, which combines the qualities of richness and sobriety in a manner which no verbal description or reproduction by any process of colour-printing can convey. The richness is such as might be expected to be communicated by artists capable of appreciating the luxury of colour, and the sobriety is doubtless due to the knowledge that the glowing surfaces would be lighted by all the glories of an Eastern sun. It is difficult in the dull atmosphere of our own country to realise the perfection of colouring which must have rendered these works so precious to their possessors in the land of their production, where the atmosphere is so bright and beautiful and clear that a native poet sang, a thousand years ago:

Japan is not a land where men need pray,
For 'tis itself divine!

The circumstances under which these enamels were perhaps produced and dispersed are so fully considered in *Japanese Enamels** that it is unnecessary to refer to them at length here, but it may be mentioned that the theory there propounded, that some of them formed part of the furniture of the temples presided over by the Imperial Relatives, which were disestablished about 1868, has been accepted in Japan as a reasonable solution of the mystery which surrounds the subject—a mystery not difficult to understand when we know the lives these august personages lived, for when we questioned a Japanese friend on the subject, he replied, "Their lives, their tastes, and their habits are too high to be known to us." In such a condition of things as this we can readily realize that these works may have been made in the seclusion of the temples, unknown to the outer world, and unchronicled in the current literature, which dealt chiefly with the productions of the artists who were attracted to the courts of the Shogun and the nobles.

The early wares, in Case 40, have already been referred to, and the same case contains a number of examples of Middle period ware, some of which are worthy of especial notice, the basins and plates, specimens 23, 24, for instance, which are of extremely delicate workmanship and are enamelled upon both faces on a foundation of surprising thinness.

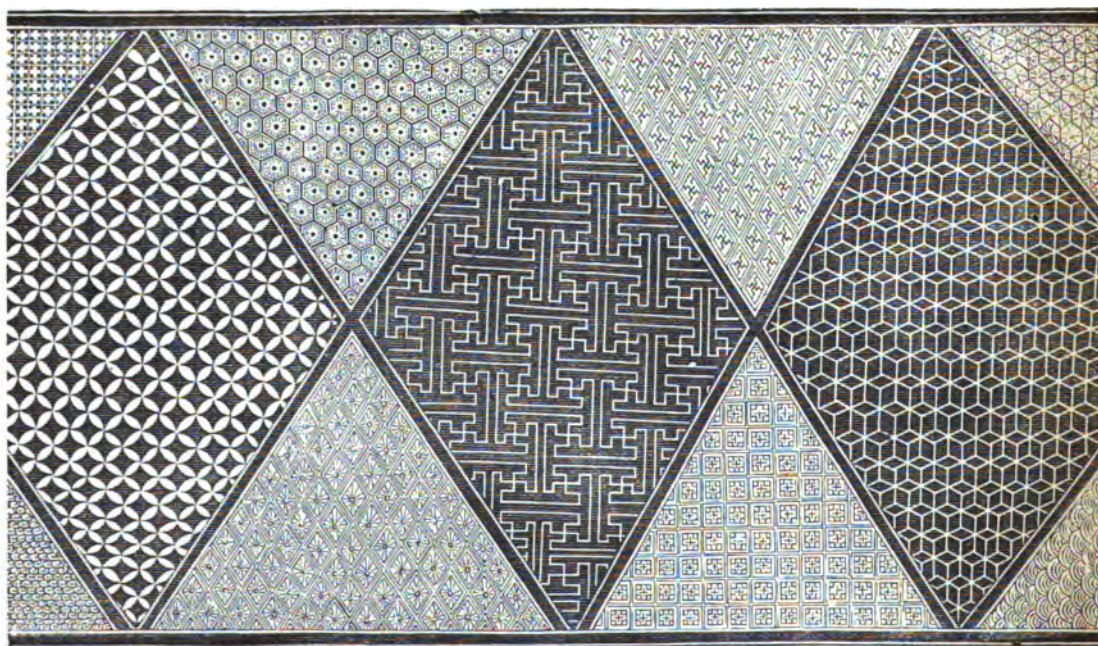
But the pieces displayed in No. 41, in the Picture Gallery, are of peculiar interest, for several of them bear the Imperial badges, and other decorations of the same character. The flower vases, 36 and 37; the dishes, 38, 39 and 44; the vases, 42, 43, 81, 82, 129 and 130, are worthy of

* *Japanese Enamels*, by James L. Bowes, 1886. Edward Howell, Liverpool, and B. Quaritch, London.

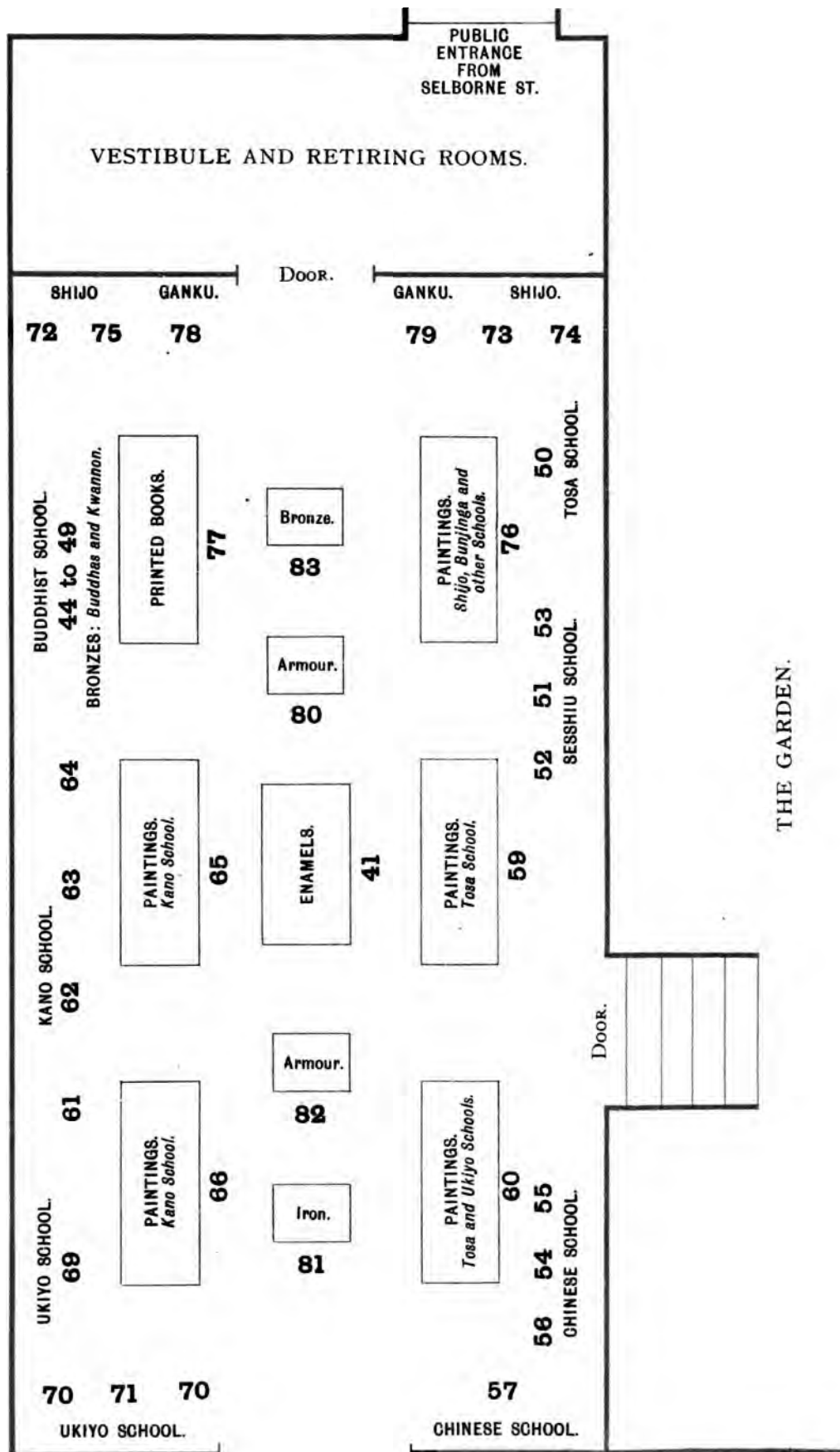
careful study. Other vessels, second only to these in interest, are arranged in Cases 42 and 43, including several objects for temple use, amongst them a pair of lanterns and a number of vases; and objects of larger size and coarser workmanship, including a pair of the tables on which the sacred books of the Buddhists are placed in the temples, may be seen in various parts of the rooms.

A word may be said about the modern enamels of Japan, which are, however, travesties of the earlier wares, and can find favour only with those who are unacquainted with the original works. Examples, upon copper foundations and upon porcelain, as well as painted upon copper, are shown in Case 40.

In the same case may be seen examples of early Russian work; and there are some imitations of Japanese ware made in France and England, which are signal failures.



THE MISFIRM





FUJI-NO-YAMA.

From a Painting by Sesshiu, 1421-1507 A.D.

PAINTINGS AND BOOKS.

The art of painting, like many of the arts practised in Japan, was derived from China, either direct from that country, or through Korea.

The earliest works were associated with the introduction into Japan of the Buddhist religion in the sixth century of our era. They illustrated the Buddha and his disciples, and the relics, deities, and demons associated with that religion, and it is said that some paintings of this early period are still preserved in the ancient temples, either in the form of rolls or painted upon the walls, and one undoubtedly very early example has come into the Collector's possession which is attributed to Kobo Daishi, a priest who lived A.D. 774-834. The subject of this work, which is shown in Frame 44, is a history of the introduction of Buddhism into Japan, and the style of painting suggests extreme antiquity to the Japanese who have seen it.

It is unnecessary here to trace the history of this, the Buddhist school, or to do more than record that the first native painter of note was Kanaoka, who lived in the ninth century, and that a further development occurred in the fourteenth century, when Meicho, better known as Cho Densu, established the school bearing his name. Amongst the examples of these schools shown

22 Paintings and Books—Frames 45-57; Case 77.

in the Gallery is a splendid work, in the Kanaoka style, of the twelfth century, a Kwannon, in Frame 45; another is a representation of Amida, of about the same period, or perhaps earlier, once the property of the temple Mio-fuku-ji in Iwato-san, as recorded upon the back of the painting, in Frame 46, and a work attributed to Meicho in Frame 47, representing Amida surrounded by the Sixteen Good Spirits.

Other examples of this school, seventeenth century work, are shown in the three Frames 48, a series of kakemono, depicting the Buddhist Inferno. In one of these pictures we see the judge, seated with an open book before him; behind him are two faces, one Seeing, the other Hearing, witnesses, no doubt, to check the correctness of the record of the crimes of the wretched sinner, who, clad in white, crouches below, whilst a ferocious visaged officer recounts his sins. Below are other officers of justice carrying out the sentences passed by the dread judge; and, still further beneath, is a chariot of flame, upon which the condemned are finally carried away to the eternal lake of ice, known as Eight-times-cold. Reference for further information on this subject may be made to *Keramic Art of Japan*,* p. 102, which lies upon the table in the Museum.

Frame 49 contains another example, probably dating from the early part of the nineteenth century, an altar piece, painted in brilliant colours and gold, the subject being Shakamuni, the Buddha, preaching the Prajñā-paramitā-sūtra, the largest of the sacred books of the Buddhists in China and Japan. He is surrounded by other Buddhas, amongst those upon his left, being the Good Gods, named Brave-heart-earth, Increasing, One who saves and guards all beings, Lion-bravery, and Well-enduring; and upon his right, are the Good Gods, Joy, One who removes all obstacles and difficulties, and One who subdues the devils.

The Chinese school, of which the greatest master in Japan was Sesshiu, who lived A.D. 1421-1507, is represented by numerous examples in the printed books in Case 77, but the chief interest centres in the original paintings by the Master in frames 51-53. In the principal frame are two landscapes, one by moonlight, and the other a snow scene; in Frame 52 is a priest gazing upon a *tenaga-yebi*, a prawn, which he holds aloft; in Frame 53 is a picture of Hotei, patron saint of children, and it will be seen how lovingly this treasure has been mounted upon silk, woven with the appropriate subject of children. The later masters of the Chinese school are represented in Frames 54-57 in a painting by Buncho, 1764-1840, of the Crane and the Morning Sun, suggestive of Joy and Hope, for it indicates that prosperity and longevity are now in view; and by examples by Jakuchiu, 1717-1800,

* *Keramic Art of Japan*, 1881. Edward Howell, Liverpool, and B. Quaritch, London.

Paintings and Books—Frame 50; Cases 58-60. 23

a cock, hen and chickens with ousai trees, and a bamboo by Taigado, 1723-1775.

Passing now to the more distinctive Japanese schools, the following may be enumerated as the most important:

The Tosa or Japanese school proper, which was founded in the eleventh century; its favourite subjects have been the heroes, battles, romances, and poets of Japan.

The Kano, which dates from the fifteenth century and affected the Chinese style, illustrating the stories and landscapes of China, and depicting birds, flowers, and animals after the methods followed there.

The Ukiyo, or Popular, school was founded in the sixteenth century, and employed itself in the illustration of the current manners and customs of the country.

The Shijo, or Naturalistic, school which departed from the earlier traditions of Chinese art and painted faithful representations of nature.

The examples of the Tosa school are numerous, and include many works of great interest. Amongst them may be named a very early work in Frame 50, a kakemono by the priest Goshin, who lived in the fourteenth century; and the folding book, in Case 59, containing portraits of the Thirty-six famous Poets painted and signed by Mitsu-oki Tosa, the most distinguished master of the school, and dated A.D. 1658. There is also in this case a pair of rolls illustrating the battle of Yashima, fought in the twelfth century, which is referred to in the description of the screens in Case 58; another pair depicting the customs incidental to the Twelve Months, the first being that at New Year time, when two pine trees are placed at either side of the door of the house, suggesting pleasant thoughts and hopes of long life to those who enter, whilst around the house is drawn a grass rope to keep within all that is good, and to prevent evil spirits entering. These customs may be found described in *Japanese Pottery*, page 510. In one of these rolls the Mikado is shown seated behind a curtain which conceals the face and upper part of the body from the Court which surrounds him—according to the custom which prevailed in the olden time, indeed, until little more than five and twenty years ago.

The books marked Soga Monogatari tell the story of the Soga brothers in prose and by illustration; it is an ancient romance which relates how a mother trained her two sons from childhood to manhood that they might avenge the death of their father.

Another romance is illustrated in three rolls of remarkable beauty, in Case 60; the Taketori Monogatari, the story of a little fairy who appeared in the cleft of a bamboo, and who, having grown up a marvel of beauty and grace under the care of an old woodcutter and his wife, attracted the

attention of the Mikado and his courtiers; how she rejected the advances of the Emperor, and how she imposed impossible tasks upon her other suitors, amongst them, one to fetch from the fabled isle of Horai a branch of a tree which had roots of silver, trunk of gold, and fruit of precious stones, is told, and when all of them failed in the tasks she had set them, she is carried to heaven upon the wings of angels.

An interesting incident in connection with the Taketori rolls may be mentioned: many years ago the collector secured two rolls of the set and always lamented the absence of the third, despairing of ever finding it, for the book is original both in writing and painting; a dozen years later the missing roll was one day sent to him from an entirely different quarter, having been separated from its fellows in Japan years before to be reunited in this Collection. Truly, the Japanese who say that it was sent to him by the God of Fine Arts may be right!

All these Tosa rolls and books are placed by Japanese connoisseurs in the seventeenth or early eighteenth century, and represent the works which were painted by the artists attached to the courts of the nobles; such exquisite works are little known and seldom seen in Japan, and the Collector was fortunate in securing them at the time of the Revolution.

Other examples of the school are shown in Case 58, which contains a pair of screens dating from the Ashikaga period, 1336-1573, illustrating the battles of Ichinotani and Yashima. Two incidents of these famous battles between the rival clans of Hei and Gen may be briefly told.

During a lull in the fighting there shot out from the camp of the men of Hei a small boat in which was a lovely girl, and from the bow rose a rod surmounted by an open fan. It was about fifty yards from the shore. The maiden defied the men of Gen to shoot at the fan. Nasu no Yoichi, a famous archer, accepted the challenge, and fixing his bow let fly the arrow with so true an aim that it hit the rivet which held the sticks together, and the fan itself, flying into the air, fell into the water. The incident proved an omen of the defeat of the Hei clan on the following day, when they were utterly routed.

Another incident associated with these battles is the story of Naozane and Atsumori, the former a famous captain of the Gen clan, and the latter a noble of the Hei, a youth of sixteen; these warriors, clad in armour, met in battle, and when Naozane had vanquished Atsumori he saw, when his helmet was removed, that he was a youth like to his own son of the same age; affected by the resemblance, and by pity for his youth, he hesitated to cut off the head of his vanquished foe, as by the laws of chivalry he was bound to do, and designed to let him secretly escape. Being

taunted by those around him, he steeled his heart and drawing his sword cut off the head of Atsumori, but afterwards, rejecting the applause of his companions, he retired broken-hearted to a monastery.

Passing now to the second of the greater native schools, that of Kano, works of Kano Motonobu, generally known as Ko Hogen, the most famous master of the school, who lived A.D. 1477-1559, are shown in Frames 61 and 62, pictures of Hotei and Daikoku. And in Frames 63 and 64 are examples by Tsunenobu, A.D. 1637-1713, and Tanniu, A.D. 1600-1674, the latter the most distinguished artist of this school after Ko Hogen; their subjects are the snowy heron with reeds and water-lilies, and perhaps we may find in works such as these the source from which the European Impressionist school drew its inspiration.

Other examples of the Kano school are shown in Cases 65 and 66 which our space does not allow us to describe at length. Attention, however, may be drawn to the album in 65, which contains thirty subjects by Tsunenobu, Tansetsu, Tanshin and other distinguished members of the Kano family who lived towards the close of the seventeenth century; and also, in the same case, to another album containing a series of flowers painted with surprising skill; in the adjacent Case, 66, are two rolls of the best seventeenth century work, illustrating the Genji Monogatari, a romance written by Murasaki Shikibu in the tenth century of our era. The subject of the romance is the adventures and amours of Prince Genji, and in describing them the authoress illustrates the court life of the period and depicts the effeminate and luxurious condition of society in Japan which then obtained, after a lengthened term of peace and increasing luxury. In the same case are two folding books, one depicting the Eight Famous Views of Lake Biwa, on the banks of which, by the way, Shikibu wrote her famous romance; the painting by Tanshin, and the calligraphy in this book, are alike superb, and nothing can exceed the beauty of the mounting. The other book illustrates the Six Seasons, which are described in *Japanese Pottery*, p. 510. In Case 77 are landscapes by Beisen, an artist of the present day.

The Ukiyo, or Popular, school is represented by, amongst other examples, two painted rolls in Case 60, containing views of the gardens of Uyenô and Asakusa, the pleasure grounds of the citizens of Yedo; they illustrate the condition of these gardens and the manners and customs of the people in the middle of the 18th century, and show us one long panorama of famous temples, bridges, and buildings, rendered all the more beautiful by the avenues and groups of the evergreen pine and the lovely cherry blossom.

The greatest name amongst the Ukiyo artists is Hokusai, who lived A.D. 1760-1849: it was he who illustrated the passing life of his countrymen,

as John Leech and Charles Keene did that of our own. An original painting by him is shown in Frame 69, the subject being Oki Jirozayemon shooting a monster, a subject often seen in Japanese books, but so far we have not learnt the story. This work is signed *Hachiju-hachi Ro-jin no fude*, which means Painted by the old man, eighty-eight years old. Other paintings from his brush, as well as some by his pupils, and a large number of block-printed books may be seen in Case 77, which also contains other examples of the school. In Frame No. 70 are plates from one of the best known of these printed books, *Fugaku Hiak-kei*, or the Hundred Views of Fuji-no-Yama, which are referred to at length in *Japanese Pottery*, p. 541. And in No. 71 are a number of Surimono by the Master, his favourite pupils, and other artists.



THE CHERRY TREES IN THE GARDEN OF UYENO.

The only other schools to which special attention may be drawn are those known as the Ganku and the Shijo ; the former was founded by Kishi Koma, generally known as Ganku, 1750–1838, who, whilst following the Chinese style developed characteristics especially his own, and became famous for his delineation of tigers, of which examples are shown in Frames 78 and 79.

The Shijo, or Naturalistic, school, which was founded by Maruyama Okio, A.D. 1733–1795, of whose work two examples are shown in Frames 72 and 73. These splendid works, presented by a native friend, leave nothing to be desired in the representation of the fishes, tortoises, puppies, water and trees, which form their subject. In Case 76 is an album by Sosen,

Paintings and Books—Case 77; Frames 74, 75. 27

the famous painter of monkeys and other animals, and several volumes of botanical studies.

The printed works of the Shijo school in Case 77 include the twenty volumes of Zenken Kojitsu, in which Yosai delineated the historical celebrities of Japan in the costumes of their period, and in Frame 75 is a painting by this artist representing woodcutters engaged in felling a keyaki tree; it is signed *Yosai ro-jin*, or Yosai, the old man. Another example of his work may be found in Case 77, a portrait of Murasaki Shikibu contemplating Lake Biwa, which is interesting, not only for the beauty of the execution but also because the artist in signing it states that he painted it when ninety years of age; he died a year later, in 1878.

Another artist of the Shijo school, represented in Frame 74, is Senpo, who lived early in the present century, and was well known for his skilful drawing of monkeys. The subject of this painting is, The Three Monkeys—Mi-zaru, Kika-zaru, and Iwa-zaru, one with eyes closed, one who does not hear, and one who cannot speak, signifying that the blind envy not, the deaf are insensible to the chatter of the world, and the dumb do not slander their neighbours.

In the arrangement of the Gallery, the original works already described, and others, are supplemented by a series of engravings illustrating the work of many of the principal artists of the different schools who are not otherwise represented; these are arranged in frames, each devoted to a single artist whose name, school, and date are given.

The following remarks are taken from *Japanese Marks and Seals*,* where further information on the subject may be found:—

The most ancient form of book in Japan is the roll, or makimono; it varies in length from eleven to forty-five feet, and in breadth from ten to eighteen inches; they commence at the right-hand side and read towards the left, like all Japanese books and inscriptions, and are generally of paper, but occasionally the painting is upon silk mounted on paper. Folding books named orihon, and books which are sewn, known as shomotsu, are also of considerable antiquity, and the latter form is in general use at the present time, but the name is more correctly applied to works which are partially or entirely written, whilst picture books which are sewn are called yehon. Hanging paintings, known as kakemono, are the most general of all, for there is hardly a house in Japan which does not possess two or three, or more, of these paintings, which form the decoration of cottage and palace alike.

**Japanese Marks and Seals*, by James L. Bowes, 1882. Edward Howell, Liverpool, and B. Quaritch, London.



MASASHIGE KUSUNOKI.

*The Mirror of Stainless Loyalty.**From the Zenken Kojitsu, by Yosai.*

ORI-ZURU.

The Cranes and other objects, fashioned in folded paper, shown in Case 66, illustrate an art which was once generally practised by the young people of Japan; this elegant pastime is, indeed, still pursued by young ladies but less frequently by youths, some of whom, however, even in these degenerate days are skilled in the art, as may be seen by the specimens which from time to time they have made for me as a remembrance of their visit.

Amongst them is a branch of plum blossom, an emblem of early Spring-time, and beside it are shown the separate parts of which it is composed. Next is the Sho-chiku-bai—the plum blossom, the bamboo and the pine—a combination which signifies good fortune, as they understand the expression: sweetness, long life and rectitude. There are also Ori-zuru, paper cranes, emblematical of longevity, and the Shimenawa, the twisted rope which, with its pendant decorations, each of them having its own peculiar significance, is hung in nearly every house in Japan at New Year time as an emblem of purity and as a safeguard against evil.



THE TSURU—THE CRANE.

There is still another figure, a branch of the pine tree, symbol of eternity, from which hang a number of these cranes, and to it is attached the noshi, a small triangular envelope which, in Japan, invariably accompanies a gift; within this is placed a slip of paper representing the strip of dried fish which is always joined with it, an emblem of humility, a remembrance of the occupation of the illustrious founders of the nation, who were, indeed, but fishermen subsisting upon the produce of the sea, and whose descendants thus keeping fresh in their recollection their humble origin, strive to emulate the simplicity and thrift of their forefathers. Attached to the branch is a tanzaku, a sheet of paper on which verses are written, and on it the friend who made this souvenir expresses his good wishes to me and mine for a gladsome spring in the following stanza:

Ume-ga-ye ni kuru Uguisu no naku koye wa,
Haru ki ni keri to hito wa yu nari.

which may be rendered thus:—

'Mid the Plum-tree blossom, sweet Philomel is telling
Of returning spring-tide—with joy my heart is swelling!



METAL WORKS.

Putting aside the native traditions as to the proficiency in the art of working in metals before the commencement of the historical period of Japan, which speak of armour fashioned in the fourth century A.D., we have proof in the written records of the country that the art was successfully pursued as early as the eighth century, and Case 1 contains a copper vessel, in which sacred writings were enclosed, bearing an inscription dated in the second year of the period of Tembio, 730 A.D. We know that images, incense burners, and other works in silver, copper, and gold made then are still preserved in the ancient temples, and there is no doubt that since that time, whether in the form of armour or temple bells and statues, iron, bronze, and copper have been worked in Japan. In the early years of this period perhaps the work may have been rude, and it was often of a Cyclopean character, for there is a statue of Buddha, of bronze, forty-nine feet in height and ninety-seven feet in circumference, but as time advanced it assumed more artistic forms, and when we reach the fifteenth and sixteenth centuries we find works of beauty and refinement, executed with a skill not inferior to that shown in the works of European artists of the same period of which we are so proud.

Of these works we find examples in the armour and accoutrements of the cavalier, for then it was indeed an iron age when every man held his life in his hand, and in the bells and incense burners of the Buddhist temples, for in those days the priests in Japan were almost as powerful and arrogant as the nobles themselves.

With these brief and insufficient remarks, we may draw attention to the works in metal displayed in Cases 80 to 86, which include examples by the Miochin family, renowned above all others, for they have, generation succeeding generation, from the twelfth century to the present day, worked in the noblest metal of all—iron. In Case 80 is a suit of armour of wrought iron; it is attributed to Miochin Munesuke, the founder of this line of smiths. On the breastplate is Fudo, the god of punishment, and the casque is surmounted by the dragon, imperial emblem, which may have been assumed by the Hojo family, whose crest the helmet bears, for it usurped the power of Mikado and Shogun alike, from A.D. 1199 to 1333. This family has never been forgiven in Japan for its cruelty to the Imperial house and for the indignities which it put upon the revered Mikados; their name is loaded

with obloquy to the present day, and the word itself is held as a term of reproach.

In Cases 81 and 82, are other works by later members of the Miochin family, including helmets of iron, one of them, which bears the crest of Prince Todo, of Ise, is signed by Yoshimichi, one of the three greatest of this line of smiths, who lived in the sixteenth century and is known as one of the Three Later Renowned Artists. The other is signed by Shigehisa, who probably lived about the same time. They are wrought and fashioned by the hammer, with enrichments in lacquer, silk, gold, and gilded metal, all of which are in most perfect taste. With one of these helmets is a full suit of general's armour, which serves to illustrate in a degree the condition of society and of the arts in Japan at the period when it was made, the sixteenth century; the fittings of lacquer and twisted silk, the wrought copper and chain work, and the applied crests of the original possessor, Prince Inouye of Takaoka, from whom the Collector obtained it, as well as the wrought iron visor, are all worthy of notice. By the side of it are two general's fans, one of iron, the other of paper on which is emblazoned the rising sun, symbol of Japan. In Case 81 are also shown other examples of iron work by members of the Miochin school, amongst them an iron stirrup inlaid with silver, signed by Shigehisa and bearing the crest of the once powerful Prince of Kaga, which by its weight and size affords an illustration of the iron age of bygone times.

In Case 84 are numerous objects in bronze and silver, and some of gold



A PROFESSOR ARRANGING A BOUQUET.

and of rock-crystal. It would be easy to fill pages with even a brief description of the uses and the significance of the objects in this case, but we may not go beyond the barest details. On the lower shelf will be seen the ship of Good fortune, fashioned in silver and gold; there is a pair of cranes in bronze, silver and gold; in the centre of this shelf is a circular copper vessel—a gong which once called the worshippers in some Buddhist temple to their devotions.

We also see the baskets of bronze, with pierced silver covers, which, being filled with burning charcoal, were carried in the hands for warmth. And attention may be called to two models of interiors of houses furnished with the bouquets in the arrangement of which every Japanese is an expert; these models were made as gifts to young girls at the festival of Hina, which is described in *Japanese Pottery*, p. 515, and those who care to learn the

scientific rules upon which bouquets are made in Japan may find the methods and significance of these creations described in the same work, p. 536.

Each object on the shelf above merits a paragraph itself, but we may not digress too far. Japanese crystal balls are perfect, for has not Ruskin said of them:—

“Here is at once the simplest, and, in mere patient mechanism, the most skilful piece of sculpture I can possibly show you—a piece of the purest rock-crystal, chiselled (I believe by mere toil of hand,) into a perfect sphere. Imitating nothing, constructing nothing; sculpture for sculpture’s sake of purest natural substance into simplest primary form.”

One fine example of these balls is placed upon a pine tree, which, in its turn, rests upon the back of a tortoise; it is symbolical—the tortoise is accepted as a symbol of a thousand years of life, but when, as shown here, with the long hairy tail, the span of life is extended to ten thousand years; the pine tree expresses the idea of eternity; it is ever-green, “it never fades,” as they say in Japan, “even throughout a thousand autumns;” it is typical of stability of character, and surmounted by the crystal ball, the composition may be emblematic of a long and pure life.

A flower basket of silver on the middle shelf, seventeenth century work, deserves attention. It is in the form of a ship, with a basket in the centre for flowers; the outer skin of this receptacle, composed of lattice work, has been cut out of a solid mass of silver; the vessel it will be seen has chains for suspension, after the Japanese fashion.

Another object may be named: a small gong of bronze, inscribed with the legend that it was dedicated to the temple of Hachiman, the god of war, by the warrior Okabe Rokuyada Tadaaki, A.D. 1194.

Case 83 is occupied by a noble bronze casting of a dragon; the inscription engraved upon it records that it was “Made by Toshisada Fujiwara, artist to the prince; a casting made on the lucky day of the third month of the Zodiac year of the Snake, the second year of the period of Genroku, A.D. 1689.” The system of the division of time in Japan is explained in *Japanese Marks and Seals*.

Case 85 contains examples of sword-furniture dating from the fifteenth century to the present generation; they are of wrought iron, brass, and various alloys, such as shakudo and shibuichi, and are inlaid in silver and gold, with representations of historical scenes or symbolical subjects, too numerous for us to attempt to enumerate here. They comprise the guards, fuchi, kashira, and other ornaments of the sword, and amongst them are specimens of the handicraft of some of the most celebrated artists of the principal Schools—the Umetada, Miochin, Kaneiye, Goto, Nara, Yokoya,

Yanagawa, Hamano, Soten, and Hirata. One work only in this case may be specially named, a yanone, or arrow head, by Shigeyoshi Umetada, who lived in the latter part of the fourteenth century. This beautiful object is of fine iron, chased and pierced with a representation of Futen, the god of winds.

In Case 86 there are swords from the thirteenth century; so finely tempered is the steel of some of these that they rival the blades of Toledo, and English surgeons are now using it for their operating knives. One of them, of the kind known as Shichi-sun-go-bu, a blade seven and a half inches long, was made by Yoshimitsu, 1275 A.D.; it was used in the ceremony of Harakiri, a chivalrous observance peculiar to Japan, the significance of which is explained in *Japanese Pottery*, p. 498. There are also blades by Kanefusa, Kanesada, and other famous makers.

Other examples of metal work may be seen in various parts of the Museum, and in Case 87 there are some early works, amongst them the Goddess of Letters and Charity, fifteenth century; Chohi, a Chinese warrior, on horseback, sixteenth century work; and Kosekiko, already named in our remarks on lacquer ware, of the seventeenth century. The two large vases in the centre of this case are flower stands; they are chased and modelled in relief, and inlaid in gold and silver with scenes from the life of Yoshitsune, perhaps the greatest hero Japan has ever seen. It may be mentioned that inlaid bronzes of this class were not made before the opening of the present century.



FUTEN.

TEXTILE FABRICS AND EMBROIDERIES.

The collection of altar cloths, robes and embroideries, arranged in the Cases and Frames, Nos. 88 to 102, illustrates in some degree the beauty and variety of the productions of the loom and the needle for which Japan has been celebrated for many centuries, we cannot say for how long a time, but we hear of fabrics which have been kept in the temples for a thousand years, and the sacred regalia and other Imperial objects have been preserved for ages in coverings of the beautiful nishiki silks, and the gold brocade called kinran. Of these, examples may be seen in Case 93, where a number of altar cloths from Buddhist temples are displayed which rival in beauty of work, and colour, and design whatever European looms have produced.



A WEDDING.

In the same case is a robe of silk, woven with a design which portrays in natural tints luxuriant clusters of the graceful racemes of wisteria, which hang from trellises worked in threads of gold. This robe, and those of embroidered stuffs in Case 94, were used by the actors in the national drama of No, in which boys and men, with wooden masks appropriate to the characters they personated, and with dresses, often of great magnificence such as these, represented myths and legends or incidents from ancient history. This Case, 93, also contains wedding robes and obi, the large

sashes worn by women round the waist; stamped leathers; fans of the various kinds, including those used by ladies and gentlemen, and a large painted one for Court use; a lady's pipe case and tobacco bag of woven cloth of silver, and purses in which Court ladies carried their combs, ornamental hairpins, etc.; these are embroidered in coloured silks upon grounds of velvet and crimson flannel the latter of quite common quality, and to us almost grotesquely out of place, but in Japan this material, imported by the Dutch, was before the Restoration more highly prized than satin or velvet, because of its rarity.

The framed embroideries are even of greater interest, for they illustrate

many of the customs, ideas, and associations that have preserved fresh and green in the minds of Japanese the sentiments and aspirations which animated their forefathers. These squares of satin, on which the subjects referred to are embroidered with surprising skill in silks of brilliant hues and golden



THE SHO-CHIKU-BAI.

thread, are called **fukusa**, and are, or rather were, used to throw over a gift when it was sent to the recipient, who would return the **fukusa** to the donor.

An appropriate subject for such a cover as this is the **Takara-bune**—the ship of Good Fortune—which forms the decoration of the **fukusas** in **Frame 89** and in several others. It is a ship in full sail, laden with many precious things, amongst them rolls of silk, the emblems of splendour; coral, symbol of rarity; the **makimono**, indicative of wisdom; bags of rice—not bags

of gold, as we should wish—for in Japan rice was the more highly esteemed of the two, and rightly so. It is with these and many other symbols of good fortune that the treasure ship is laden, and all Japanese pray that it may come into port on New Year's Eve.



Koi-no-taki-nobori.

Frame 91 contains a fukusa embroidered with a very favourite subject—the Sho-chiku-bai—the pine-tree, bamboo, and plum-tree, which together signify Good Fortune, for these trees are respectively emblematical of longevity, rectitude, and sweetness; they are also known as the Three Friends of

Winter—symbolising eternal friendship, friendship so true as to be proof against even the chilling frosts and snows. Fittingly joined with these are cranes and tortoises, suggestive of extreme longevity. Another rendering of the subject is shown in Frame 95.

There are two fish especially valued in Japan; the red-skinned tai, in Frame 90, is a saltwater fish which forms the favourite food of the country, and a river fish the koi, or carp, shewn in Frame 97, which is also eaten; but the latter is more highly valued from its association with the figure Koi-no-taki-nobori—which illustrates the koi as being the only fish which, by its strength and energy, is able to leap the foaming cataract and so reach the calm waters of the stream above, and it has come to be accepted in Japan as typical of the young man who, by perseverance, pluck, and energy, surmounts the trials and difficulties of life, and thus achieves success.

In the adjacent Frame 98, is a group of tortoises, the significance of which has been already explained. The subject is rendered by a combination of embroidery and Chinese ink upon yellow satin.

The theme of the fukusa in Frame 99, simply a hammer, will suggest nothing to the European eye beyond admiration for the exquisite skill with which it is embroidered, but to Japanese, and those who think with them, it is full of significance, for it is the hammer of Daikoku, one of the Seven gods of Fortune. He is the god of riches, and is generally shown standing upon two bales of rice with a hammer in his uplifted hand; by some it is supposed that the hammer is filled with treasures which come to those whose supplications Daikoku grants, whilst others think that the good things of this life are only to be won by wielding it with skill and perseverance, and perhaps this may be the right interpretation of the figure, although the former is in favour with some in Japan, as it is elsewhere.

The other gods are: Bishamon, the god of glory, a warrior clad in knightly armour, grasping a spear, and holding in his hand a pagoda, symbol of power; Benzaiten, the tutelary saint of women, generally shown discoursing sweet music upon a biwa; Yebis the god of daily food, always with his rod and line and the fish tai; Hotei, a fat and jovial, but somewhat disreputable looking old man, is the patron saint of children, and carries a bag with him, which is supposed to be full of toys; and then there are



DAIKOKU.

Tossi-toku and Jurojin, both men of venerable aspect and dignified mien, who personify longevity and learning. There is hardly a house in Japan in which one or more of these gods does not find a place, and it has been thought that these personages are worshipped, but it is not so. The Japanese are a poetical and imaginative race, and they supplicate these fanciful conceptions for whatever they desire, much in the same spirit that our children pray to Santa Claus for toys; and fond lovers, whilst leaning on the wishing gate, make supplication for future happiness.



TOSSEI-TOKU.

" . . . Sometimes even Tossi-toku, the most austere and venerable of them all, unbends and lays aside his staff and book to join in the gambols of little children."

The cock upon a drum in Frame 100 illustrates a Chinese story which has been popular in Japan for centuries. It relates that in ancient times an Emperor placed in the garden of his palace a drum which his subjects might beat when they desired to offer him advice or to make complaints; but this sainted monarch governed so wisely that it was not necessary for his subjects to use the drum, which thus became overgrown with climbing plants and afforded a quiet resting place for birds—the subject, therefore, has come to be accepted as emblematical of a peaceful and just rule.

One other Frame remains for notice, No. 101; it tells the story of Urashima, the Rip Van Winkle of Japan. He was a fisher boy, who one day caught a tortoise which he threw back into the sea, for he knew that it might live for a thousand years if he spared its

life. The tortoise proved to be the daughter of the Dragon King, and next day reappearing in the form of a beautiful girl she said to him, "Come home with me to my father's house beyond the sea." So they rowed to the Dragon palace, and lived happily together in the Evergreen land, where the sun always shines and everything is beautiful and bright, until one day Urashima said to her, "I must go home to see my father and mother, if only for a day." So his sweet love, the Princess, whilst sad that he should prefer even his parents to her, gave him permission to return for a brief space, presenting him with a box which should protect him from all harm so long

as he did not open it; and with this in his hand and mounted upon a tortoise, as we see him in the fukusa, he set off to visit his parents. On reaching his native village he saw everything changed; the people he met were strange to him, and their dress was different to that which they wore when he had left his home only three years before—as he thought—and when he asked the passers-by for news of his father and mother, they told him how they had heard it said they had died of grief when their only son Urashima had been drowned whilst fishing, just four hundred years ago. Then he knew that he had been in fairy-land, and bethought himself of returning to his beloved Princess; but how to accomplish this he could not tell, for his tortoise had disappeared, so in his despair he opened the box he carried, when, lo! out of it came a great white cloud, the elixir of life—of everlasting youth—and as it exhaled and floated away towards the Dragon palace, Urashima, transformed into an old, old man, fell lifeless to the ground.



TAKARADZUKUSHI
COLLECTION OF PRECIOUS THINGS.

IVORY AND WOOD CARVINGS.

The works of this class are arranged in Cases 103, 104 and 105, and amongst them may be mentioned the tusks of ivory in the first-named case, which have been converted into flower vases; some of them are decorated in relief with subjects rendered in mother-of-pearl and lacquer, whilst others are carved with representations of historic scenes. There is also a small



UZUME.

case of comparatively recent date, but still exceedingly beautiful; the case itself is of ivory, on which, engraved or applied, are birds and flowers and trees, all rendered in pearl or coloured ivory; and each of the covers is framed in borders of inlaid metal work of great delicacy.

The carvings of ivory, and other materials, including a number of masks

in wood by the Deme family, known as netsuke, which were used in Japan as buttons, or as toggles for the suspension of the tobacco pouch from the girdle, are also represented, and many of these illustrate the fancies and the folk-lore, and not a few the historical incidents, of Japan, which only want of space prevents our touching upon. Two, however, may be mentioned as illustrating favourite legends; one a mask of the smiling and dimpled face of Uzume, Goddess of Mirth; and another, the distorted features of Kiyohime, the Spirit of Disappointed Love, whose stories are told at length in the Notes to *Japanese Pottery*.



KIYOHIME.

In Case 104 are several wood carvings of interest, amongst them a group representing the Shojo, the Japanese bacchanalians—imaginary beings who are supposed to live beneath the sea and to visit shore whenever they wish for a carouse or to indulge in sake, the wine of the country, a love for which is their besetting sin. They have long hair, which, falling over their shoulders, hangs down their backs; and they are generally shown with



SHOJO.

ladles to fill the cups they carry, with wine from the sake jar which invariably forms part of the subject. These beings are said to personify intemperance, but although they are sometimes depicted in the various stages of intoxication, with swollen features, staggering round the wine jar, they are also drawn in a pleasanter aspect which suggests nothing worse than a jovial spirit and a moderate indulgence in the wine they enjoy so much. Their frolics, foibles, and failings, furnish the comic elements in the No dramas. In this case specimens may be seen of the wooden masks which were actually worn in these plays in connection



A MASK.

with the robes displayed in Cases 93 and 94. There are also four trays filled with models, a century old, of one hundred of these masks of warriors and of demons and other mythical characters, represented in the plays.

Passing now to Case 105, we see two images carved in wood, dating from about the eleventh century; they are Bishamon Tenno and Komoku Tenno, two of the four Deva Kings who "guard the world against the attacks of demons." This case also contains some of the shrines which are used by Buddhists in their private devotions.

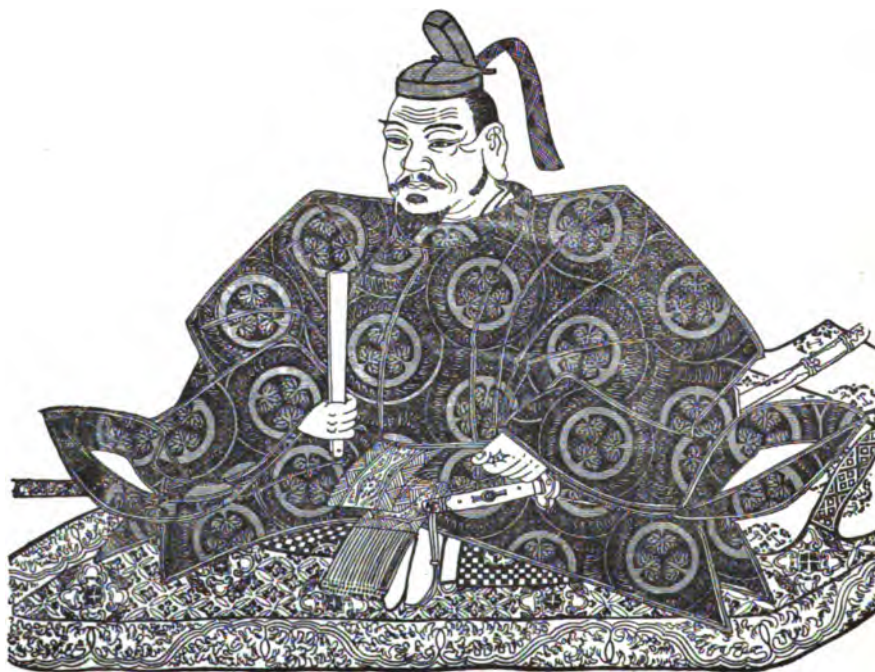


A MASK.

TOKUGAWA RELICS.

This case, No. 106, must be of interest to all who care for Japan and its art, for it contains numerous relics of the great family of Tokugawa, which virtually ruled Japan from the time when Iyeyasu founded the Shogunate in A.D. 1603 until 1868 when the last of his line resigned his office on the Mikado resuming the active government of his country, which for a time had been seized by others.

Iyeyasu, one of the shrewdest and wisest of men, devoted himself to the subjugation of the daimio, whose feuds had for generations devastated



IYAYASU.

the country, and secured for it the prolonged and profound peace which permitted the development of the innate genius of the people and resulted in the glorious works in lacquer, enamel, metal work, pottery, and painting which have astonished those who have become acquainted with them since Japan was opened to Western nations.

First of all to strike attention is the portrait of Iyeyasu, and next, his badge, which, in beaten metal, shows the three leaves of the hollyhock, the cognizance of his house.

In the centre of the case is an ink slab formed of an Amethyst of remarkable size, for it measures eight and a half inches in length by eight inches in breadth; the gem is cut into the form of a peach, and Japanese assert that this work was done during the fifteenth century; one may imagine, therefore, that it is not impossible that the stone may have belonged to Iyeyasu himself, and, perchance, he may have rubbed the ink upon it with which he wrote the Legacy of Iyeyasu, a code of laws, moral maxims, and reflections which he bequeathed to the nation, as he said, "to assist the people to give peace to the empire."

Amongst the other objects may be seen two pieces of porcelain made by princely potters for presentation to the ruling Shogun; and there are three other pieces of pottery, a basin and a pair of small jars, on which the crest is painted—these were made by the artists whom the Shogun called around him when he retired to his country residence at Shizuoka for rest and recreation.

The long lacquer box, decorated with the crest in gold, is a despatch box, in which the Shogun would send a letter to a neighbouring prince, who, after withdrawing the letter, would return the box to the sender. This plain black box, with its simple decoration in gold, is considered by Japanese as being extremely dignified, and in the highest taste.

The square lacquer box, surrounded by smaller pieces and by silken bags and ivory counters, each decorated in gold lacquer with an appropriate flower or tree, is the game of Ju-ko-Awase, or the game of Ten Perfumes, and the box and fittings are the work of that noted master of lacquer working, Shunsho the first, who flourished in the seventeenth century. The quality of the black lacquer is worthy of careful notice.

The cup and plates of black and red lacquer formed part of the table equipage of the Shogun, and the circular box held his mirror, whilst beside it is a small perfume box also of gold lacquer.

Some objects of repoussé metal deserve attention, particularly the incense burner and incense box, the work in both of which is exquisite.

Three other objects must be named, for they illustrate a custom which has long prevailed in Japan and still prevails in secluded spots although it has fallen into desuetude in the cities which have come under the influence of western ways. These objects are two small kettles, one of lacquer and the other of metal, and a little covered bowl, also of metal, all of them bearing the Tokugawa crest; they formed part of the toilet service of the Midai-dokoro, the Shogun's wife, who used them to hold the iron filings and other materials with which she would blacken her teeth, for this was the sign by which the married women of Dai Nippon were distinguished from the unmarried.

Tokugawa Relics—Case 106.

Adjoining this case is a norimono, the carriage borne by men in which Japanese of station used to travel. This came from the Shogun's castle at the time of the Restoration, and the crests upon it show that it was part of the personal equipage of the palace.

These works and others, including the cabinet made by Kajikawa, and indeed almost everything that is beautiful in the rooms, testify to the greatness of the Tokugawa Shogunate, and the beneficent influence which it exercised upon the Arts of Japan.



BADGE OF THE TOKUGAWA FAMILY.

CHROMO-LITHOGRAPHY, **Frame 107.**

The processes of Chromo-lithography shown in **Frame 107**, hung in the Vestibule, illustrate the twenty-four stages through which such a plate as XLI in *Japanese Pottery* must pass, and a study of them will assist in an appreciation of the difficulties incidental to the production of the coloured plates in the various books treating of Pottery, Marks and Seals, and Enamels which are displayed on the table. They have been drawn by M. Edouard Spiegel and other artists, under the direction of MM. Firmin Didot et Cie., of Paris.

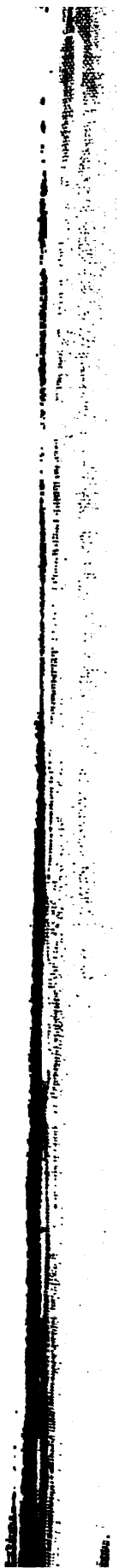
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AND
MR. BOWES' WORKS

referred to in it, are laid upon the table in the Museum for the use of Visitors.

The books may be obtained from Mr. QUARITCH, Piccadilly, London; from Mr. HOWELL, Church Street, Liverpool; or from the Keeper of the Museum:—

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